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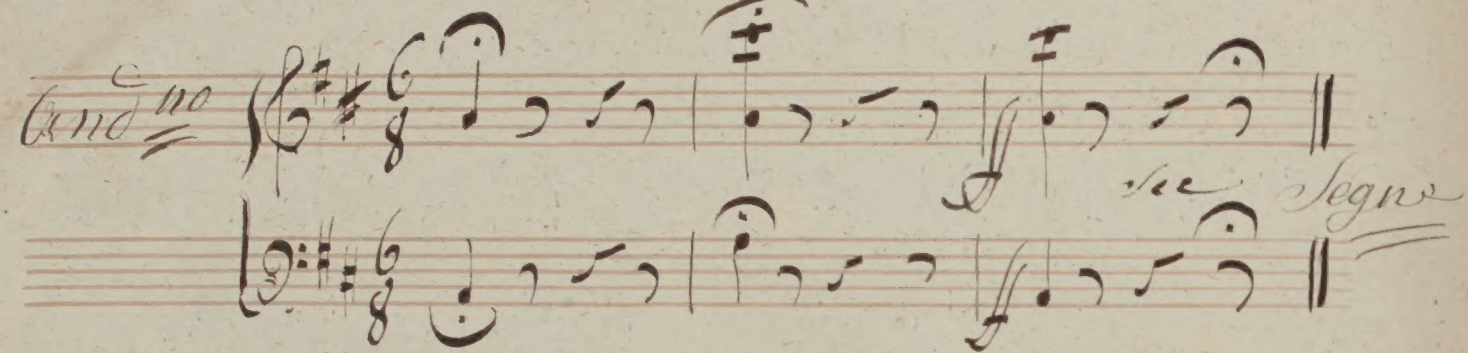
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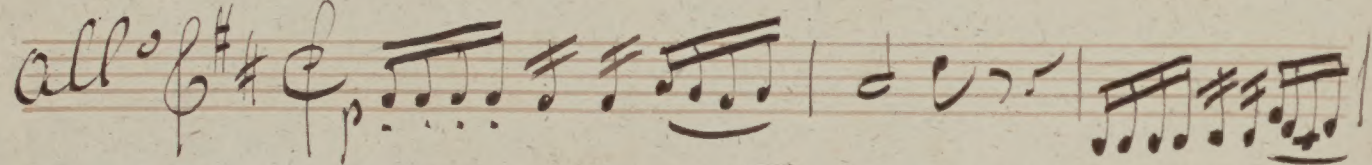
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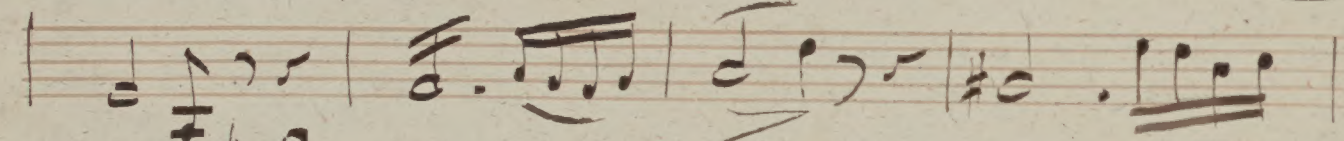
Les Jours Gras
Sous Charles 9.

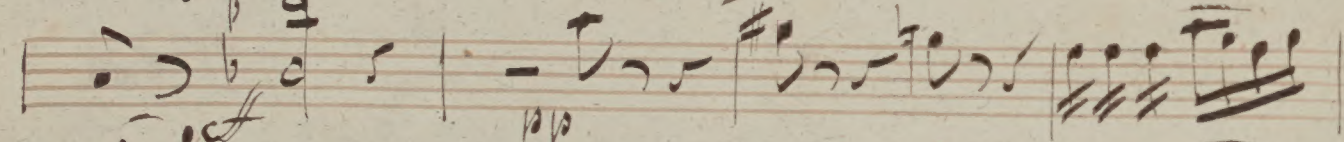
Répétiteur

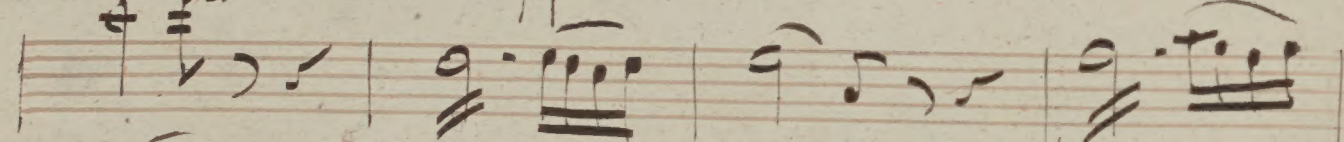
Couverture

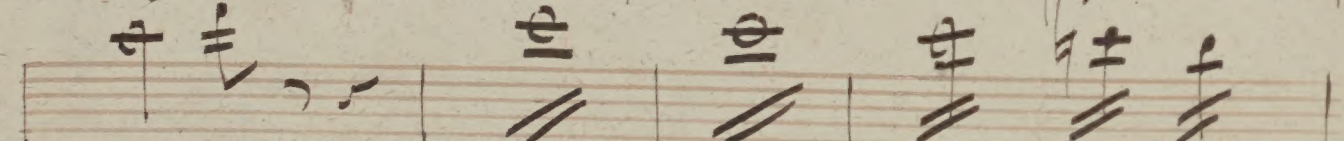
And^{te} no  *se Segno*

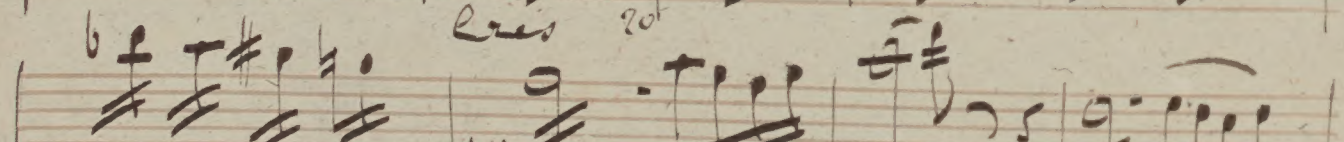
all^o 



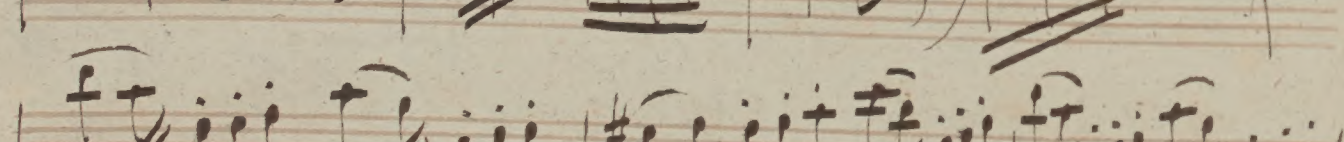


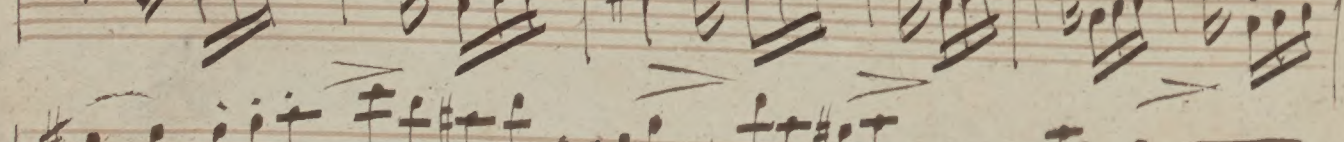




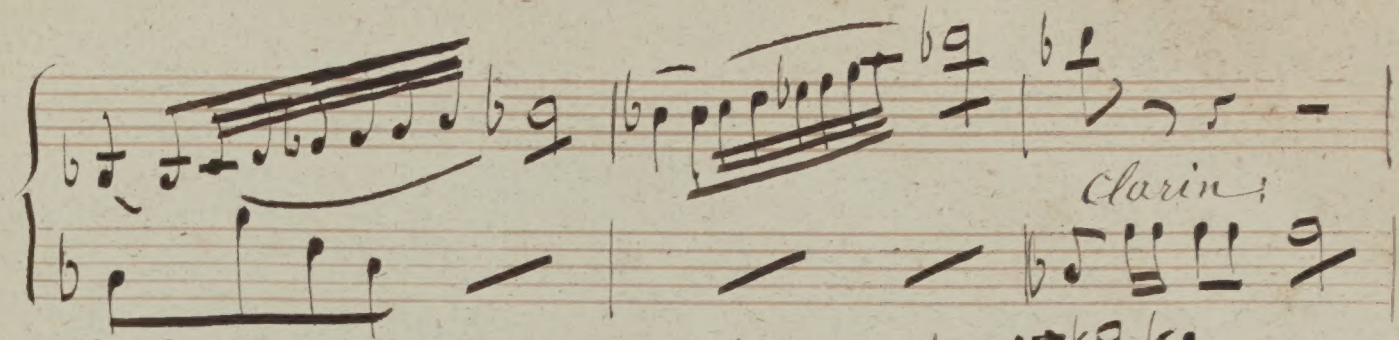


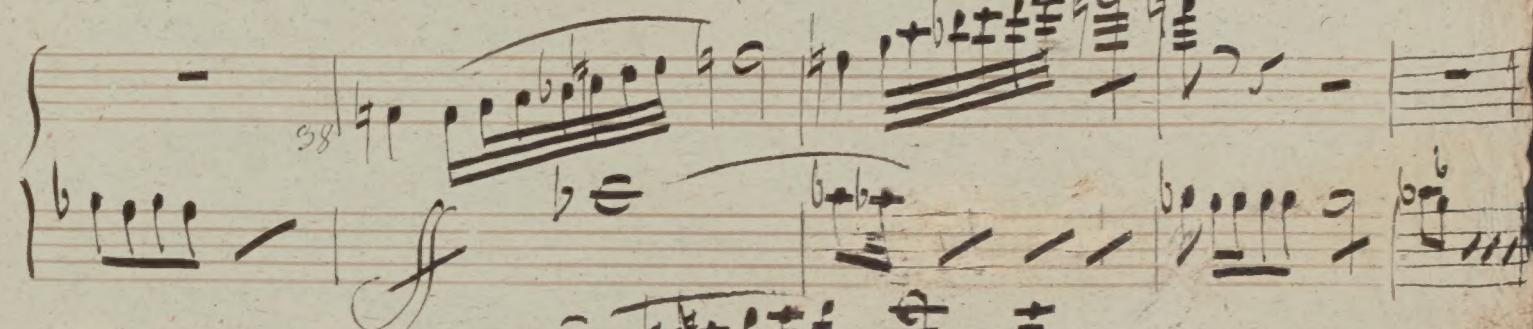


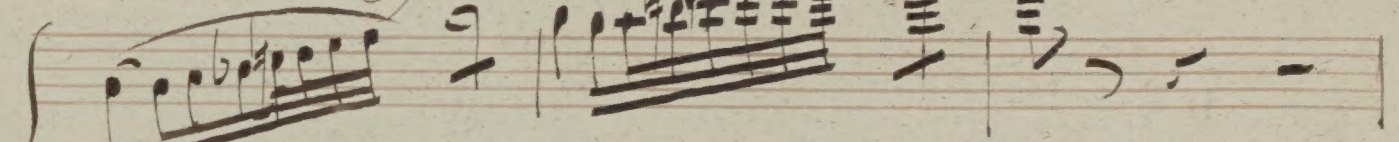


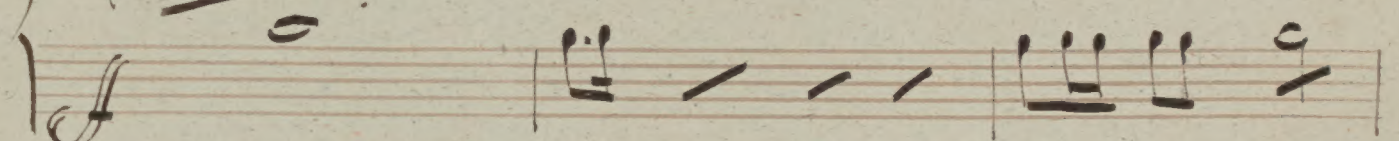


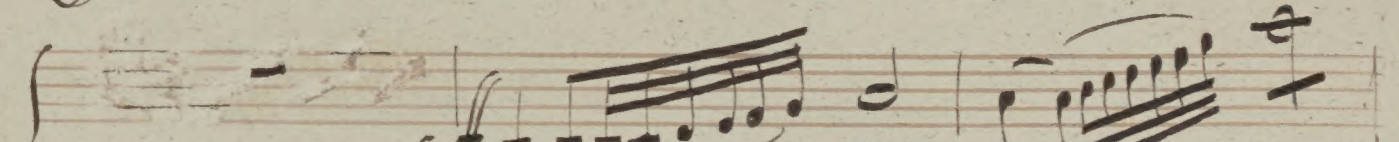


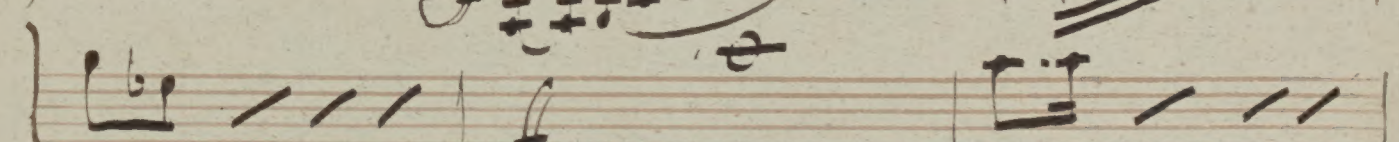
 *Clarinet*

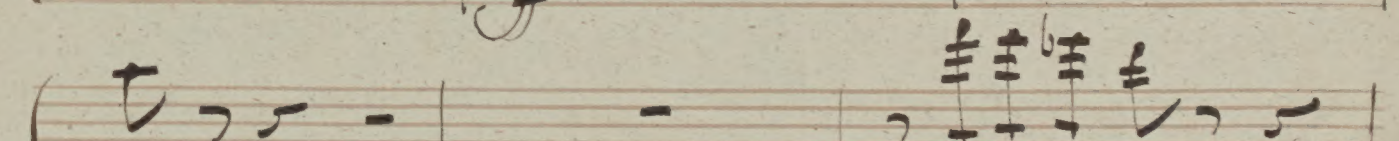


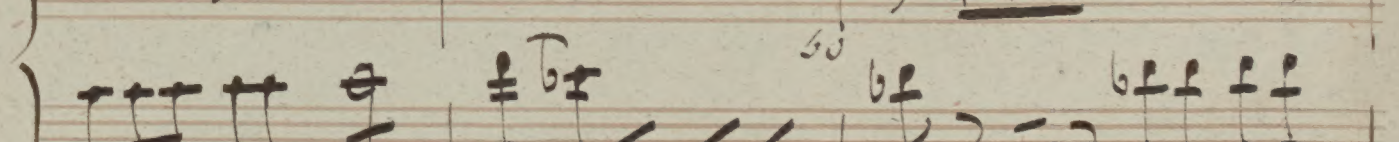


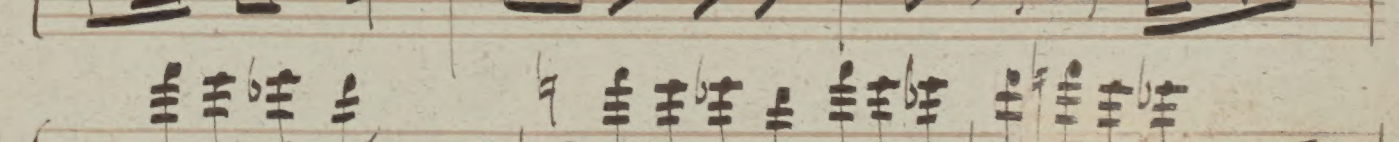




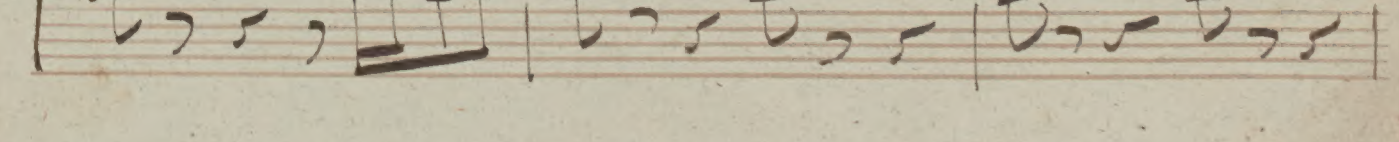












Handwritten musical score on the left page, featuring a single melodic line on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *pizz*. The score is written in a historical style, with a key signature of one sharp (F#) and a common time signature (C). The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The paper shows signs of age, including slight discoloration and wear at the edges.

Handwritten musical score on the right page, featuring a single melodic line on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *pizz*. The score is written in a historical style, with a key signature of one sharp (F#) and a common time signature (C). The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The paper shows signs of age, including slight discoloration and wear at the edges.

Handwritten signature or initials in the bottom right corner of the right page.

Handwritten musical score on the left page, featuring multiple staves with complex notation, including triplets and dynamic markings like *ff* and *ffz*. The score is written in a historical style, likely for a large ensemble or orchestra. The bottom right corner of the page contains the handwritten number *12/21*.

Final

Nous y serons tous, tous à merveille

Handwritten musical score on the right page, featuring staves for various instruments and voices. The staves are labeled: *Corni*, *pizz*, *a la*, *tenor*, *tenor*, and *Basse*. The notation includes notes, rests, and dynamic markings like *pp* and *ppz*.

Handwritten musical score on the right page, featuring staves with notes and rests. The text *fé - - te qui vous a pe - - le que cha eun de vous soit fi - nous* is written below the staves.

arco

del = le ne manquez pas au rendez vous

ne manquez pas au rendez - vous ne manquez =

nous y serons tous à merveille

à la

pas ne manquez pas au rendez vous qui vous ap =

tutti

à la fête qui nous ap =

à la

del = le que chacun de vous soit fi (do = le

del = le = = nous

ne manquez pas au rendez - vous *non*
 nous serons tous *oui*
oui
oui

ne manquez pas au rendez - vous ne manquez
 nous
 nous serons tous

pas ne manquez pas au rendez - vous ne manquez
 ne manquez
 nous serons

pas ne manquez pas au rendez vous
 nous serons tous
 nous serons

Ne manquez pas au rendez vous
nous ferons

Tous nous serons tous au rendez vous

Oh! Non je vous jure

A huit heures c'est dit

Lamotte

à la fête qui nous ap=
à la fête
à la fête qui nous ap=

p le qui chacun de vous doit fide le

ne mangez pas au rendez vous non

on mangera pas au rendez vous on mangera pas on mangera pas au rendez

vous ne manquez pas de manger pour pas en rendre à vous

nous le vous

Hélas nous le vous tous au bout de vous

2 Viol.

Basse

Fin del Canto

2 Canto V. 10

Enttacte

Handwritten musical score for the 'Enttacte' section. The notation is dense, featuring many beamed sixteenth notes and various accidentals (sharps, naturals, and flats). The score is written on multiple staves, with some measures containing rests. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score for the first system on the right page. The notation is dense, featuring many beamed sixteenth notes and various accidentals (sharps, naturals, and flats). The score is written on multiple staves, with some measures containing rests. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Je n'entends plus parler la porte close

Handwritten musical score for the second system on the right page. The notation is dense, featuring many beamed sixteenth notes and various accidentals (sharps, naturals, and flats). The score is written on multiple staves, with some measures containing rests. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as sharps, flats, and accidentals. The score is written in a cursive, handwritten style. The bottom of the page features a large, stylized signature or flourish.

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and clefs. The notation includes various musical symbols such as sharps, flats, and accidentals. The score is written in a cursive, handwritten style.

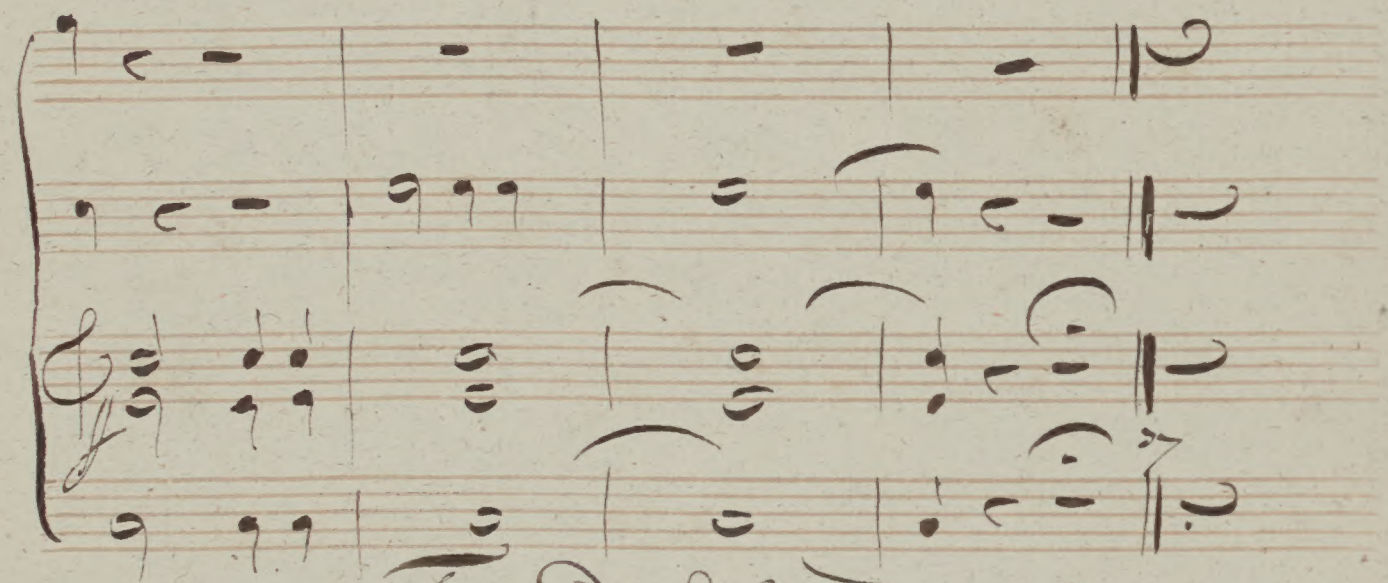
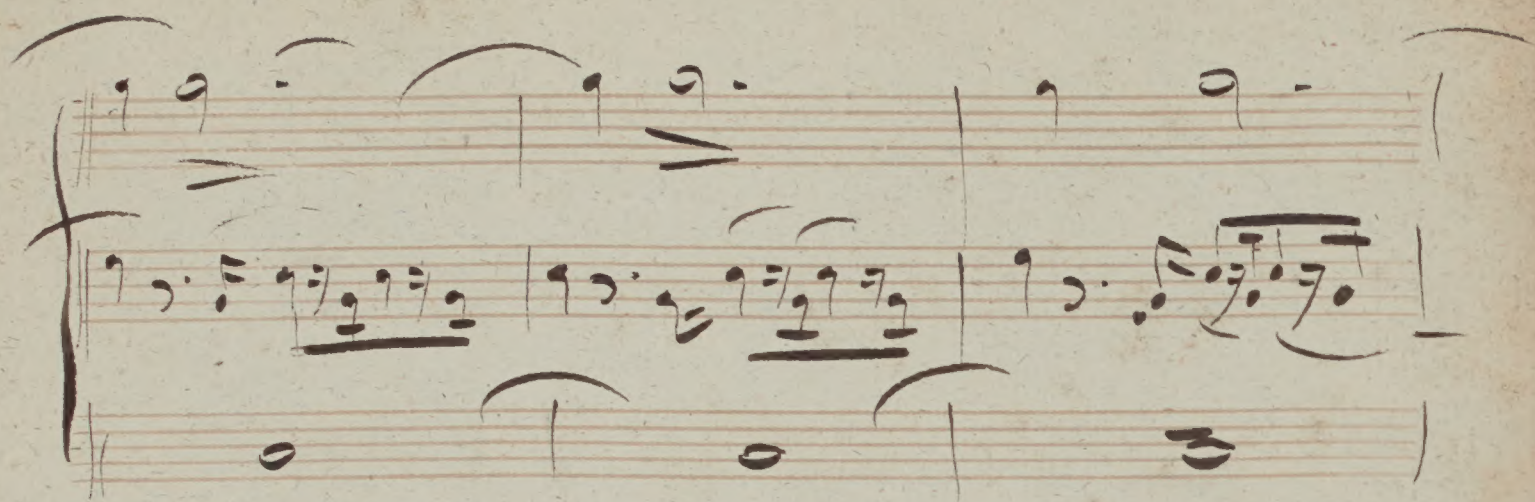
Acte 3^{ème}

Entr' Acte

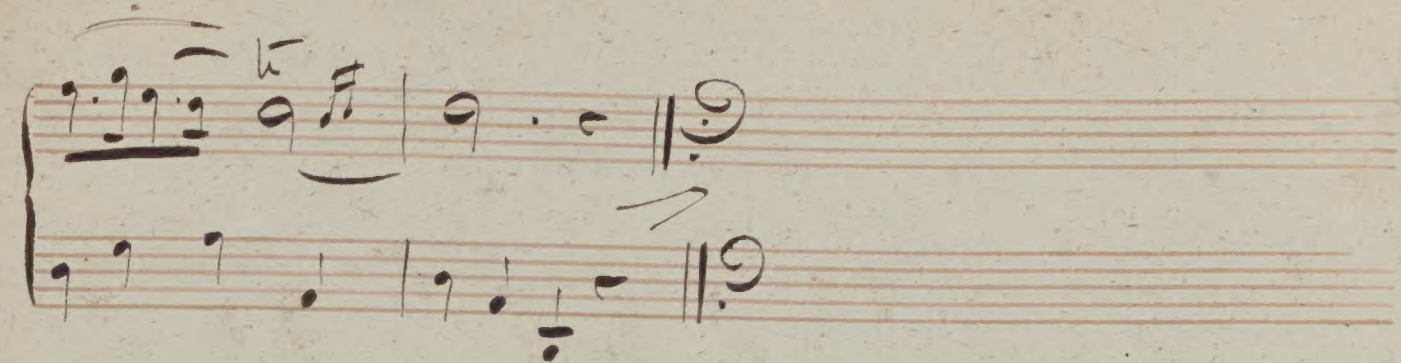
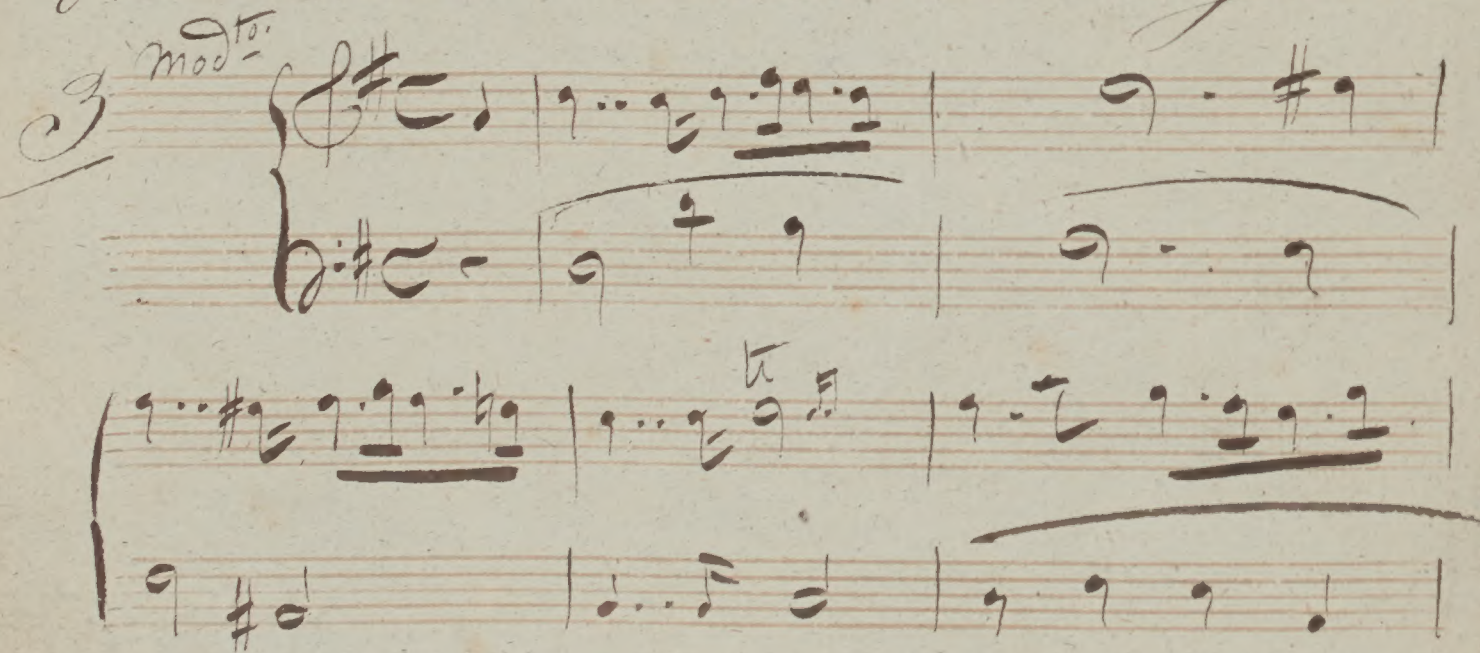
Adagio.

Tempo Cor

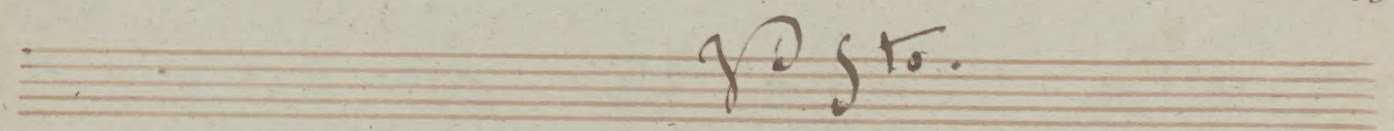
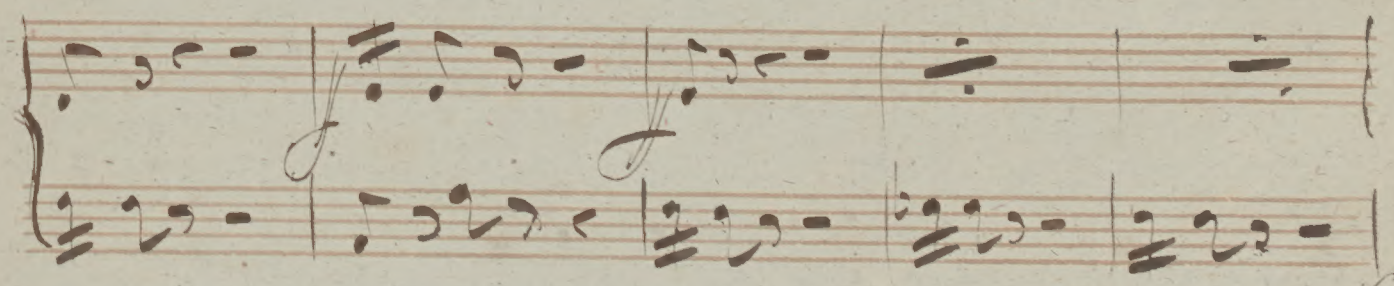
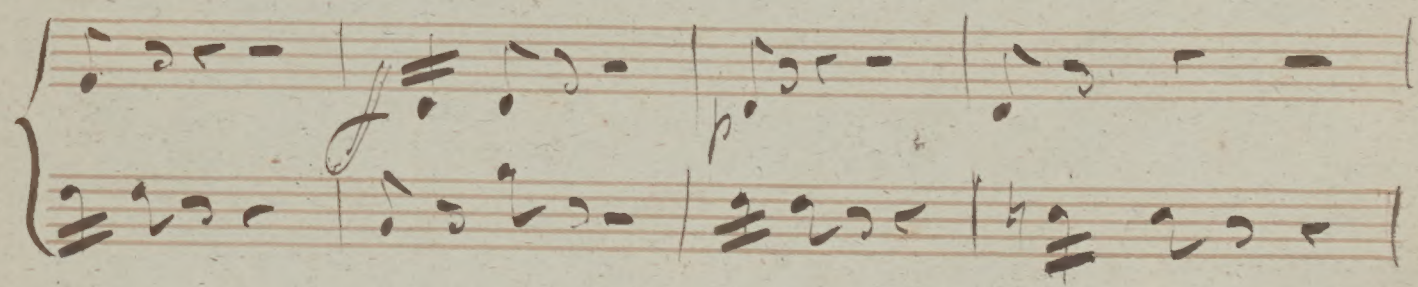
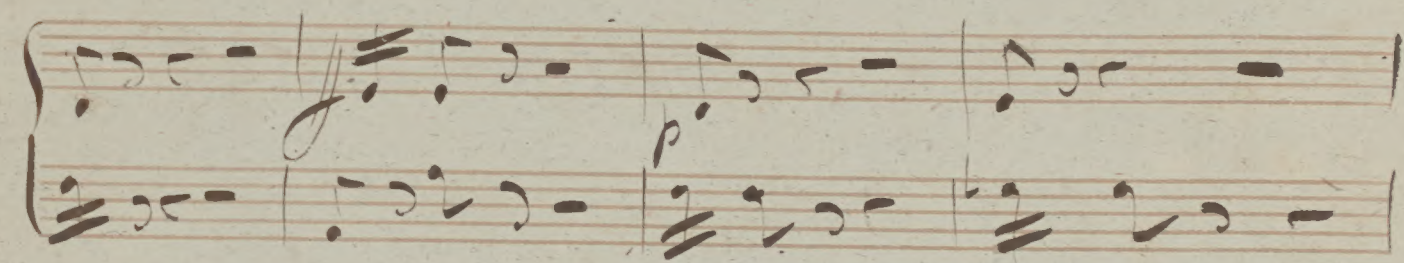
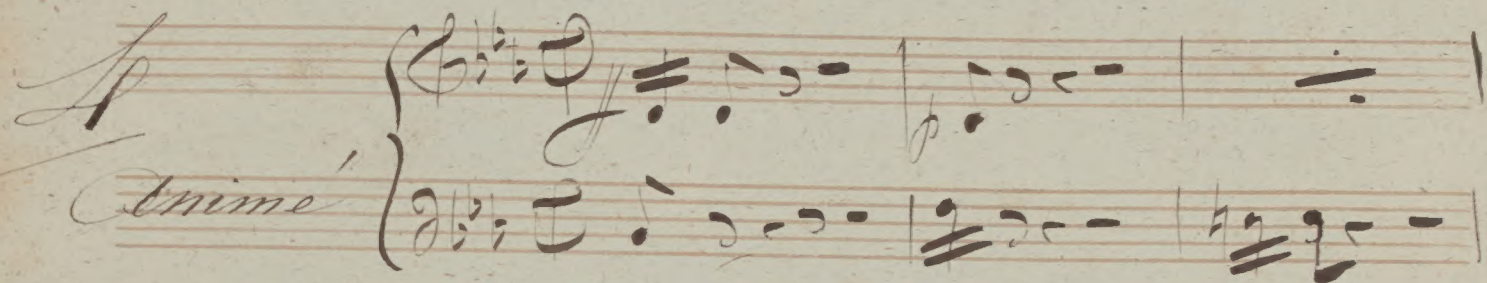
Basse

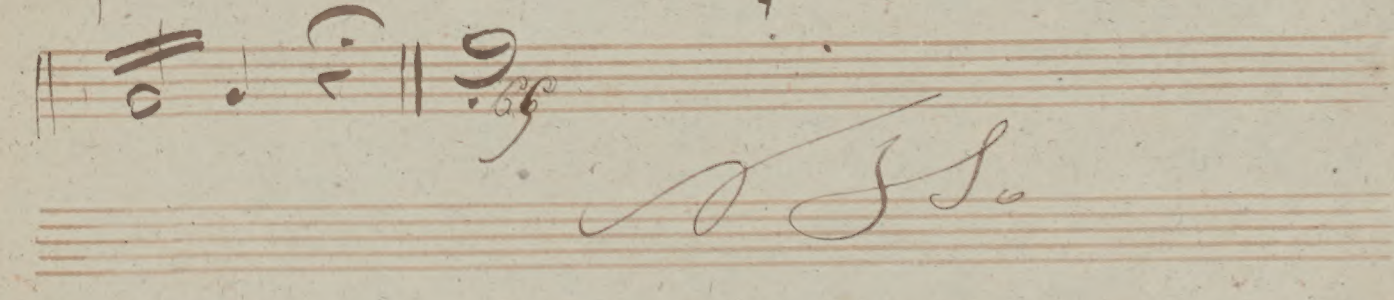
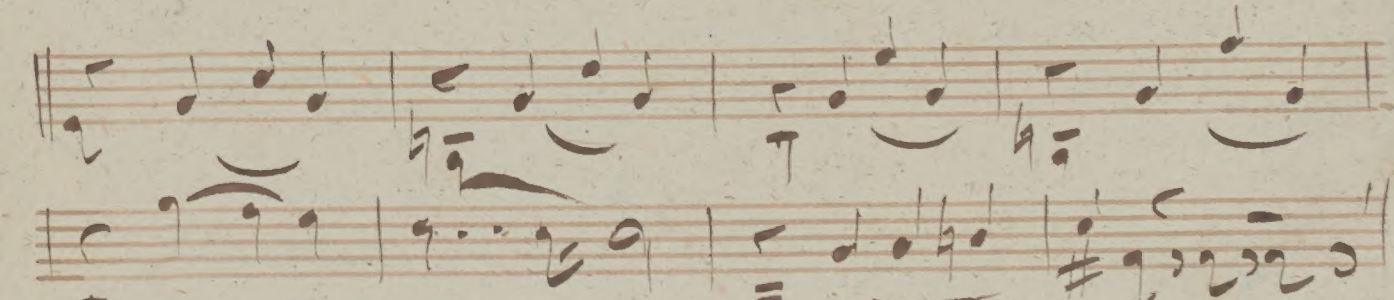
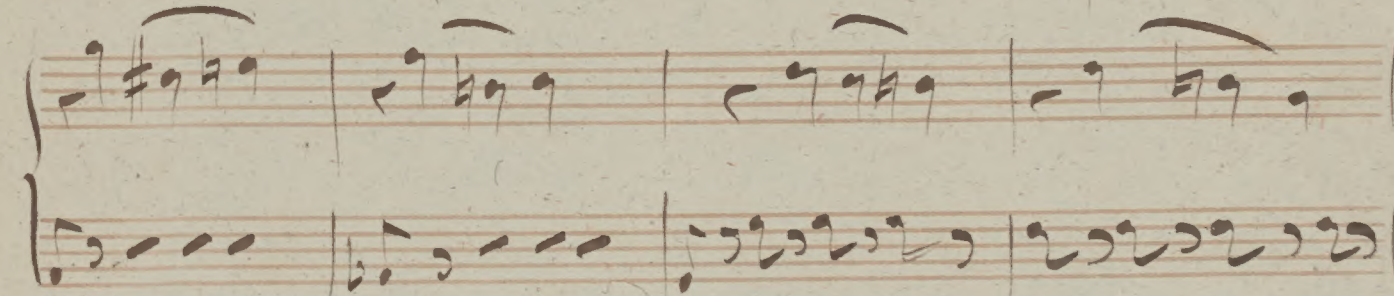
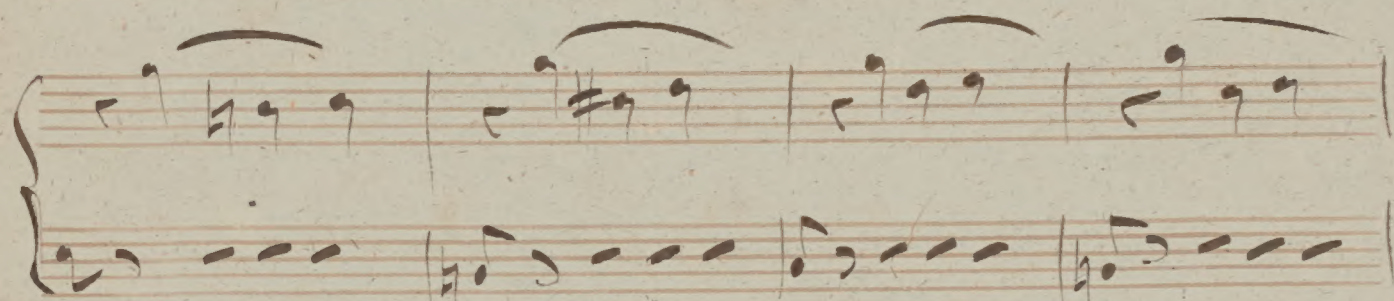
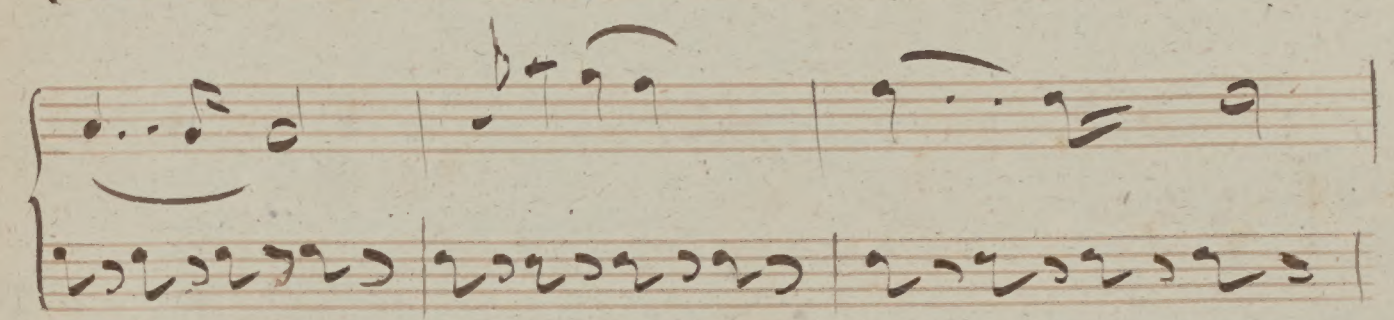
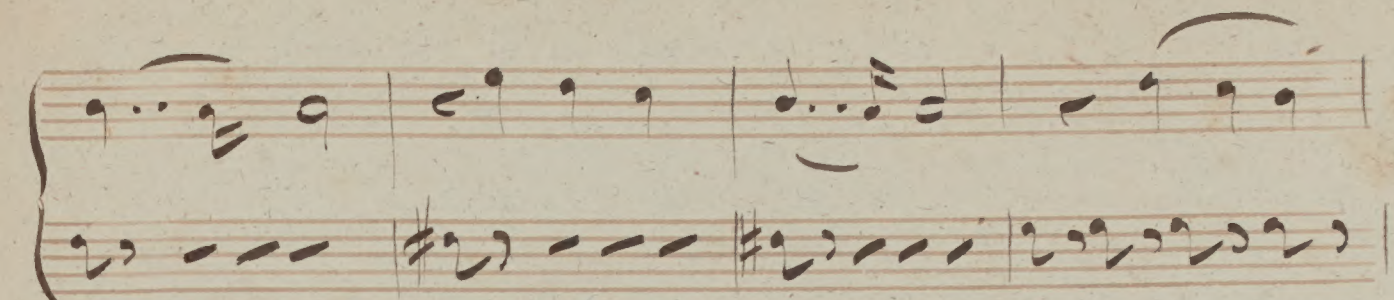
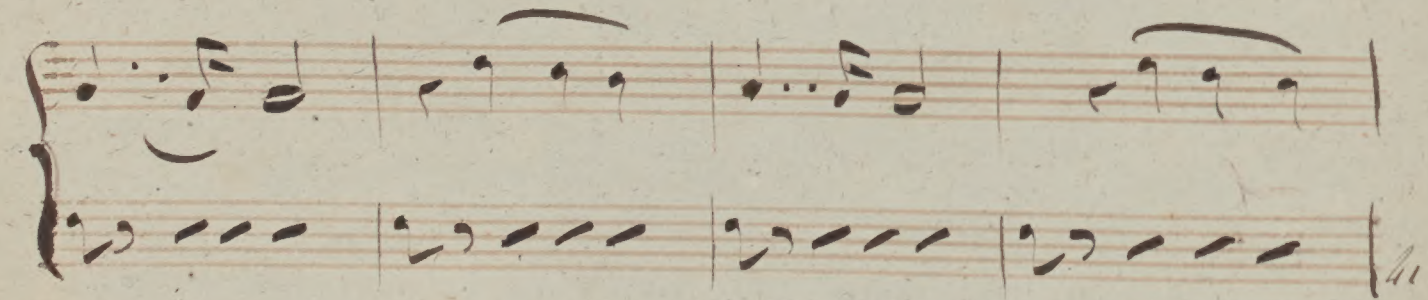
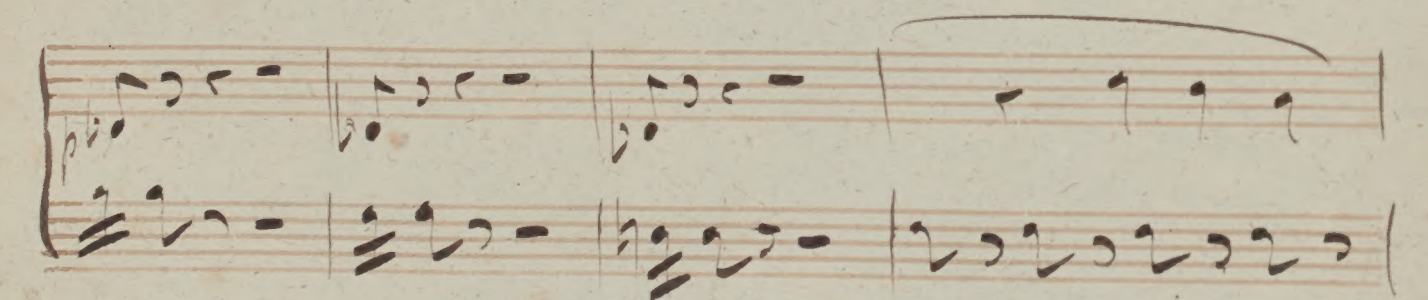
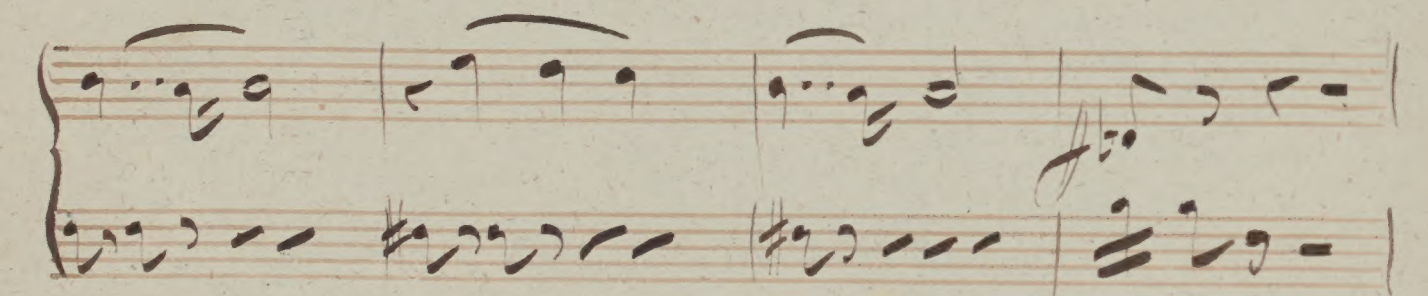
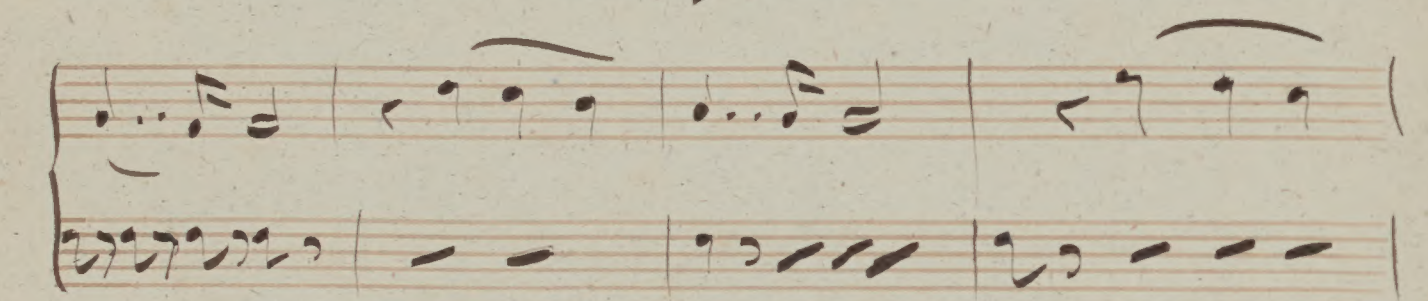
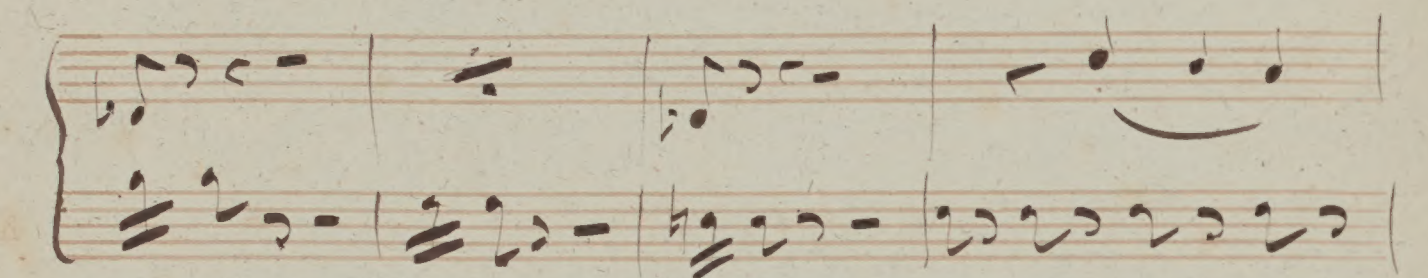
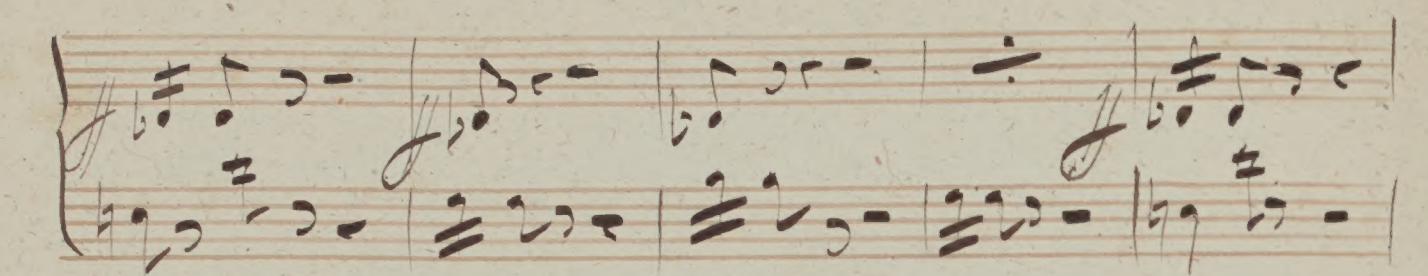


Fin de l'Ent'acte
Plus de l'ordon Charles peut le signer



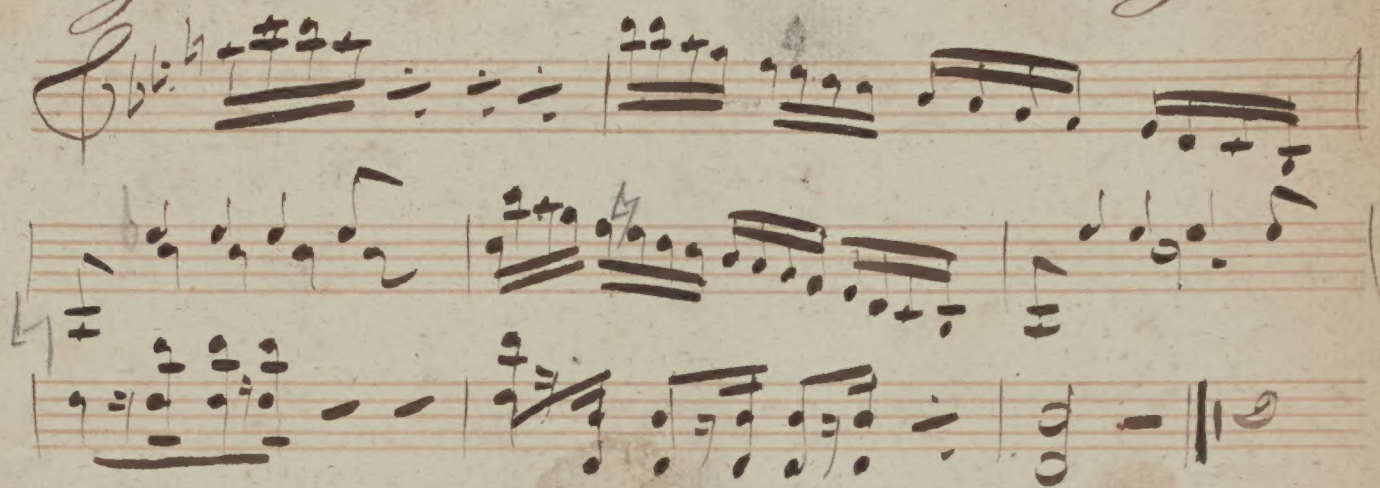
Ce que je peux pour vous Madame





Handwritten signature or initials.

La régente a commencé son règne



Fin



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